DOCUMENT RESUME

ED 105 498 CS 202 027

TITLE	Introduction to Poetry. Language Arts Mini-Course.
INSTITUTION	Lampeter-Strasburg School District, Pa.
PUB DATE	73
NOTE	13p.; See related documents CS202024-35; Product of Lampeter-Strasburg High School
EDRS PRICE	MF-$0.76 HC-$1.58 PLUS POSTAGE
DESCRIPTORS	Class Activities; *Course Descriptions; Course Objectives; *Curriculum Guides; Instructional Materials; *Language Arts; Literature; *Poetry; Secondary Education; *Short Courses
IDENTIFIERS	Minicourses

ABSTRACT

This language arts minicourse guide for Lampeter-Strasburg (Pennsylvania) High School contains a topical outline of an introduction to a poetry course. The guide includes a list of twenty course objectives; an outline of the definitions, the stanza forms, and the figures of speech used in poetry; a description of the course content and concepts to be studied; a presentation of activities and procedures for the classroom; and suggestions for instructional materials, including movies, records, audiovisual aids, filmstrips, transparencies, and pamphlets and books. (RB)

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ED105498

Language Arts Mini-Course

INTRODUCTION TO POETRY

Lampeter-Strasburg High School

Lampeter, Pennsylvania

1973

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INTRODUCTION TO POETRY

OBJECTIVES:

1. To recognize basic types of metrical feet.
2. To recognize basic types of metrical lines.
3. To list three verse forms based on meter and rhyme.
4. To recognize types of rhyme.
5. To identify rhyme scheme in a given work.
6. To recognize alliteration, onomatopoeia, assonance, consonance, refrain, and repetition.
7. To define basic figures of speech.
8. To identify figures of speech in a given work.
9. To identify basic and special stanza forms in a given work.
10. To list advantages and disadvantages inherent in "free verse" and in the more traditional, regular poetry, using two poems and two songs as models.
11. To distinguish between connotative as well as denotative values of words in a given work.
12. To distinguish between a clear theme and a vague or ambiguous theme in a given work.
13. To distinguish between poetry that is public and poetry that is private.
14. To distinguish the differences between a poem and a short story on the same subject by the same author.
15. To compare the philosophies of several poets as to what poetry is and what poetry does.
16. To explain why the four levels of diction (formal, informal, colloquial, and slang) may be used by a poet for specific purposes.
17. To point out patterns of imagery in a given work.
18. To discern symbolism of a given work.
19. To evaluate allusions in a given work.
20. To attempt creation of poems based on models studied.

OUTLINE:

I. DEFINITIONS

A. Poetry

B. Meter

C. Foot

1. Types of metrical feet
2. Kinds of metrical lines

II. VERSE FORMS

A. Rhymed verse

B. Blank verse

C. Free Verse

III. TYPES OF RHYME

A. End rhyme

B. Internal rhyme

C. Masculine rhyme

D. Feminine rhyme

E. Triple rhyme

IV. TERMS USED IN DISCUSSION OF POETRY

A. Alliteration

B. Onomatopoeia

C. Assonance

D. Consonance

E. Refrain

F. Repetition

V. FIGURES OF SPEECH

A. Simile

B. Metaphor

C. Personification

D. Synechdoche

E. Metonymy

F. Hyperbole

G. Litotes

H. Antithesis

I. Apostrophe

J. Symbol

VI. STANZA FORMS

A. Basic

1. Couplet
2. Triplet
3. Quatrain
4. Quintet
5. Sestet
6. Septet
7. Octave

B. Special

1. Heroic couplet
2. Terza rima
3. Limerick
4. Ballad
5. Rime royal
6. Ottava Rima
7. Spenserian stanza
8. Sonnet

a. Italian or Petrarchan
b. English or Shakespearean

VII. SENSITIVITY TO LANGUAGE

A. Connotative meanings

B. Denotative meanings

VIII. THEME

IX. ROUGH AND POLISHED POETRY

X. PUBLIC AND PRIVATE POETRY

XI. DICTION

A. Definition

B. Four levels

1. Formal
2. Informal
3. Colloquial
4. Slang

XII. IMAGERY

XIII. ALLUSION

XIV. STUDENTS WILL ATTEMPT WRITING POETRY BASED ON MODELS STUDIED

CONTENT:

A. Definitions of poetry

1. Wordsworth's Lyrical Ballads
2. Lu Chi's Wen-fu
3. Archibald MacLeish's Ars Poetica

B. Definitions of meter and foot

1. Meter is the pattern of stressed and unstressed syllables in a line of poetry.

   a. The stressed (´) syllable is also called the accented or long syllable.
   b. The unstressed (˘) syllable is also called the unaccented or short syllable.

2. Foot is a unit of meter, having two or three syllables.

C. Types of metrical feet

1. Iambic (˘´) ex. - be low, de light
2. Trochaic (´˘) ex. - ne ver, hap py
3. Anapestic (˘˘´) ex. - cav a lier, in ter twine
4. Dactylic (´˘˘) ex. - hap pi ness, mur mur ing
5. Spondaic (´´) ex. - heart break, child hood
6. Pyrrhic (˘˘) ex. - rare, usually interspersed with other feet

D. Kinds of metrical lines

1. Monometer: one foot line
2. Dimeter: two foot line
3. Trimeter: three foot line
4. Tetrameter: four foot line
5. Pentameter: five foot line
6. Hexameter: six foot line
7. Heptameter: seven foot line
8. Octometer: eight foot line

E. Verse Forms

1. Rhymed verse - has end rhyme and usually a regular meter

2. Blank verse - lines of iambic pentameter without end rhyme

3. Free verse - lines having no regular meter and no rhyme

F. Types of rhyme

1. End rhyme - the similarity occurring at the end of two or more lines of verse

2. Internal rhyme - the similarity occurring between two or more words in the same line

3. Masculine - occurs when one syllable of a word rhymes with another word

4. Feminine - occurs when the last two syllables of a word rhyme with another word

5. Triple - occurs when the last three syllables of a word or line rhyme

G. Definition of terms:

1. Alliteration - the repetition of the initial letter or sound in two or more words in a line of verse

2. Onomatopoeia - the use of a word to represent or imitate natural sounds

3. Assonance - the similarity or repetition of a vowel sound in two or more words (lake and fate are assonance)

4. Consonance - the repetition of consonant sounds within a line of verse

5. Refrain - the repetition of one or more phrases or lines at intervals in a poem, usually at the end of a stanza

6. Repetition - the reiterating of a word or phrase within a poem

H. Kinds of figures of speech

1. Simile - a direct comparison between two usually unrelated things indicating a likeness or similarity between some attribute found in both things; uses like or as to indicate the comparison

2. Metaphor - an implied comparison between two usually unrelated things indicating a likeness or analogy between attributes found in both things; does not use like or as

3. Personification - the giving of human characteristics to inanimate objects, ideas, or animals

4. Synecdoche - technique of mentioning a part of something to represent the whole (ex. - "All hands on deck")

5. Metonymy - the substitution of a word naming an object for another word closely associated with it (ex. - "The White House has decided...")

6. Hyperbole - exaggeration for emphasis (ex. - "sweat to death")

7. Litotes - understatement achieved by saying the opposite of what one means or by making an affirmation by stating the fact in the negative (ex. - calling a slow boy Speedy)

8. Antithesis - balancing or contrasting of one term against another (ex. "Fair is foul, and foul is fair")

9. Apostrophe - addressing of someone or something, usually not present, as though present

10. Symbol - a word or image that signifies something other than what is literally represented

I. Stanza Forms

1. Basic stanza forms

a. Couplet - two line stanza, rhymes a-a

b. Triplet - three line stanza, rhymes a-a-a

c. Quatrain - four line stanza, most common form in English, rhymes a-a-a-a, a-b-a-b, a-b-b-a, a-a-b-b, a-b-a-c

d. Quintet - five line stanza, may have any one of several rhyme schemes

e. Sestet - six line stanza, sometimes used to refer to the last six lines of a sonnet

f. Septet - seven line stanza

g. Octave - eight line stanza, usually refers to the first eight lines of a sonnet

2. Special stanza forms

a. Heroic couplet - two successive rhyming verses that contain a complete thought within the two lines, usually iambic pentameter

b. Terza rima - three line stanza form with an interwoven rhyme scheme a-b-a, b-c-b, c-d-c, d-e-d, etc. usually iambic pentameter

c. Limerick - five line nonsense poem with anapestic meter, rhyme scheme a-a-b-b-a

d. Ballad - four lines with a-b-c-b rhyme scheme

e. Rime royal - seven lines in iambic pentameter rhyming a-b-a-b-b-c-c

f. Ottava rima - eight iambic pentameter lines with a-b-a-b-a-b-c-c rhyme scheme

g. Spenserian stanza - nine lines consisting of eight iambic pentameter lines followed by a line of iambic hexameter, with a-b-a-b-b-c-b-c-c rhyme scheme

h. Sonnet - fourteen line stanza of iambic pentameter lines

1. Italian or Petrarchan
2. English or Shakespearean

J. Sensitivity to language

1. Connotative meanings - idea suggested by a word or phrase

2. Denotative meanings - direct meaning of a word

K. Theme

1. Subject of a poem may be clear or vague

2. Discussion of vague and clear themes in six models

L. Poetry, rough and polished

1. Comparison of "free verse" and more traditional, regular poetry
2. Two songs and two poems as models

a.	Horse Latitudes	Morrison
b.	I Pity the Poor Immigrant	Dylan
c.	Come, My Celia	Jonson
d.	The Creation	Johnson

M. Poetry, public and private

1. Public - involvement in the social, political, and intellectual ferment of the world is reflected in poetry
2. Private - about the poet's own personal loves, successes and failures, feelings and emotions

N. Diction

1. Choice of words a poet uses, formulated by several criteria

a. Connotation and denotation
b. The poet's own taste
c. The taste of the age in which he lives

2. Four levels:

   a. Formal - characterized by expanded vocabulary, complete syntactical constructions, complex sentences
   b. Informal - relaxed, conversational usage
   c. Colloquial - conversational, words and phrases, informal but not illiterate or substandard
   d. Slang - outside of standard usage, develops from the attempt to find fresh and vigorous, colorful, or humorous expression

O. Imagery - defined

Images collectively; figures of speech -- similes, metaphors, etc. as they appear in a work. An image may be a simple visual and physical matter, as in a poem whose printed lines are arranged in a definite shape (ex. - a pillar, a pyramid, the wings of a bird, etc.). Usually it is a more sophisticated internal pattern (ex. - the references to light and darkness that pervade Romeo and Juliet).

P. Allusion - defined

The writer makes reference to a poem or a person or a place or a historical event other than the one that he is treating in his own particular poem

Q. New poetry forms

1. Cinquain
2. Diamante
3. "Found" poems
4. Haiku
5. Tanka
6. Terse Verse
7. Grooks (a made up word)
8. Clerihew
9. "A way of imagining"
10. "A wish poem with an extra phrase"

ACTIVITIES AND PROCEDURES:

1. Students will read selections from the text Beowulf to Beatles and discuss the following topics:

   a. Poetry: What it is and what it does.
   b. The differences between a poem and a short story on the same subject by the same author, "Delightful Pie" by George Chambers.

2. Students will view a sound filmstrip, The Poetic Experience.

3. Students will review fundamental poetic elements and then identify them in given selections.

4. Students will identify types of metrical feet, metrical lines, verse forms, and rhyme scheme in a quiz and by scansion of poems.

5. Students will review basic figures of speech and indentify them in selections from Beowulf to Beatles.

6. Students will write a composition, listing advantages and disadvantages inherent in "free" verse and in more traditional poetry using Horse Latitudes by Jim Morrison; I Pity the Poor Immigrant by Bob Dylan; Come, My Celia by Ben Jonson; and The Creation by James Weldon Johnson as models.

7. Students will discuss connotative and denotative values of words, as well as the four levels of diction, as used by poets to achieve specific purposes.

8. Throughout the course, students will listen to songs performed by recording artists, in order to compare the works of more traditional poets to modern musician-poets. Specifically, the students will attempt to answer the following questions:

   a. What is the tone of the poem?
   b. Is the theme clear or vague?
   c. Is the poem public or private?
   d. What are the patterns of imagery in the poem?
   e. Is the poem symbolic or does it contain symbolism?
   f. Are there allusions in the poem?
   g. What figures of speech are used in the poem?
   h. Is the poem an allegory?
   i. What emotions does the poet evoke in you, the reader or the listener?

9. Students will write their own poems based on models studied--traditional and "new" poetry forms.

10. Summary activities will be directed to the idea that the very best poems--after ten, twenty, fifty, or a hundred readings--can still go on yielding pleasure to their readers.

MATERIALS AVAILABLE:

I. MOVIES (I.U. 13)

   A. What is Poetry? (MP-1-2847)
   B. Haiku (MP-2-4405)

II. RECORDS (L.S. Instructional Media Center)

   A. Poetry . . . Like It or Not
   B. Poet's Gold
   C. Prose and Poetry Enrichment Records: Prose and Poetry of England
   D. Poetry of Keats and Shelley
   E. American Poetry of the 19th Century
   F. Poetry of Carl Sandburg and Edna St. Vincent Millay
   G. From "Leaves of Grass"
   H. Poems of John Donne and William Wordsworth
   I. Poems of Thomas Hardy

J. Forms of Poetry
K. Great American Poetry
L. Great Poets of English Literature
M. Great tales and Poems of Edgar Allen Poe
N. Popular songs from various record albums

1.	TWENTIETH CENTURY FOX	Jim Morrison
2.	IF I WERE A CARPENTER	Tim Hardin
3.	MORNING, MORNING	Tuli Kupferberg
4.	NORWEGIAN WOOD	Lennon-McCartney
5.	HORSE LATITUDES	Jim Morrison
6.	I PITY THE POOR IMMIGRANT	Bob Dylan
7.	WOODSTOCK	Joni Mitchell
8.	SISTERS OF MERCY	Leonard Cohen
9.	BLEECKER STREET	Paul Simon
10.	SHE BELONGS TO ME	Bob Dylan
11.	SUZANNE	Leonard Cohen
12.	I AM THE WALRUS	Lennon-McCartney
13.	BIRD ON THE WIRE	Leonard Cohen
14.	NO EXPECTATIONS	Jagger-Richards
15.	THE GREAT MANDELLA	Peter Yarrow
16.	THE FLOWER LADY	Phil Ochs
17.	MY FATHER	Judy Collins
18.	PUFF	Peter Yarrow
19.	WAIST DEEP IN THE BIG MUDDY	Pete Seeger
20	PLEASURES OF THE HARBOR	Phil Ochs
21.	ALL ALONG THE WATCHTOWER	Bob Dylan
22.	ONE DAY AT A TIME	Willie Nelson
23.	SPARROW	Paul Simon
24.	WHO KNOWS WHERE THE TIME GOES?	Sandy Denny
25.	LET IT BE	Lennon-McCartney
26.	WHITE RABBIT	Grace Slick
27.	THE UNICORN TAPESTRIES	Leonard Cohen
28.	WILLIAM BUTLER YEATS VISITS LINCOLN PARK AND ESCAPES UNSCATHED	Phil Ochs
29.	A WHITER SHADE OF PALE	Reid-Brooker
30.	HONEY	Bobby Russel
31.	GREEN, GREEN GRASS OF HOME	Curly Putnam
32.	YOU DONE STOMPT ON MY HEART	Mason Williams
33.	I KILL THEREFORE I AM	Phil Ochs
34.	SAD-EYED LADY OF THE LOWLANDS	Bob Dylan
35.	ELUSIVE BUTTERFLY	Bob Lind
36.	MISTER TAMBOURINE MAN	Bob Dylan
37.	SUBTERRANEAN HOMESICK BLUES	Bob Dylan

III. A.V. AIDS

A. Figurative Language Posters
B. Poetry Image Samplers
C. Poetry Wall Chart Display

IV. FILMSTRIPS

A. The Poetic Experience

V. TRANSPARENCIES

A. An Introduction to Poetry

VI. BIBLIOGRAPHY

A. Pamphlets

1. Fundamentals of Poetry

by William Leahy

B. Books

1. Beowulf to Beatles: Approaches to Poetry

ed. by David R. Pichaske

---See sample book shelf in L.A. Storage Room for additional materials